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"STAUNCH AND TRUE."





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

ADVERTISEMENTS.—Terms may be had on application.

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## MUSIC IN ENGLAND—ORGANIZATION.

**N**OT including governesses, there are about 10,000 professional practitioners of music in this country; and nearly all these either combine teaching with performance, or teach exclusively. Half of the whole are in London. Of the 5,000 in London, 1,000 are vocalists, 2,000 play instruments other than the pianoforte and organ, and 1,000 are either pianists or organists or miscellaneous. The Incorporated Society of Musicians represents about 2,000 general professional teachers throughout the country, in 24 local sections; it is the result of self-help and co-operation, and is admirably organized; its aims, to give a status to members, hold conferences, and federate for miscellaneous purposes. It has some hopes of pressing on Parliament a measure for compulsory registration of all who teach, like the registration in Law and Medicine; but the public aspects of those three professions are different. In 1897 was formed a Musical Directors' Association, President Georges Jacobi; this is mainly for theatrical conductors. The Orchestral Association represents over 1,000 of the orchestral players of London, and contains most of the best players in the kingdom; it safe-guards in various ways the interests of this talented branch of the profession, which has all the burdens of professional status with an extremely scanty share of the emoluments. The Royal Society of Musicians of Great Britain (a benevolent society) is a very typical institution. 150 years ago a German oboist of high repute fell into want and was found dead in the London streets. The Secretary, Mr. Stanley Lucas, tells with the dramatic force of simplicity how the orphan sons were seen driving milch asses, and how a few pounds were subscribed for them. That began the society. The capital value of its property is now £100,000. Another animating incident; in the now-expiring half-century a bassoon-player invented a pianoforte check-action, rose to unexpected affluence, and subscribed £3,000 to the society. The institution is typical by reason of its sturdy camaraderie and excellent business aspects.

CHARLES MACLEAN.

From the *Zeitschrift*, by special permission of Messrs. Breitkopf and Härtel, London, W



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The Academy offers to Pupils of both sexes an opportunity of receiving a thorough education of music in all its branches under the most eminent Professors.

Lent Term begins Monday, 8th January. Entrance Examination therefor, Thursday, 4th January, at 2.

An examination for the Diploma of Licentiatehip (L.R.A.M.) is held during the Summer and Christmas vacations. Syllabus will be ready at Easter and can be obtained then.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, *Secretary*.

## Monthly Calendar.

### JANUARY.

#### EVENTS, MUSICAL AND OTHERWISE.

- 1st.—The Annual Conference of the Incorporated Society of Musicians commences at Scarborough.
- 1st.—The Queen proclaimed Empress of India, 1877.
- 6th.—Epiphany. Twelfth, or Old Christmas Day.
- 8th.—Royal Academy of Music, Lent Term commences.
- 8th.—Royal College of Music, Lent Term commences.
- 8th.—Cambridge Lent Term Commences.
- 8th.—The Virgil Piano School, Holiday Session commences.
- 8th.—Trinity College, London, Higher Examinations commence.
- 8th.—The Royal College of Organists Examinations for F.R.C.O., commence.
- 9th.—Cheltenham Festival Society resumes weekly Choral and Orchestral Practice.
- 9th.—The Guild of Organists Half-yearly Examinations in London.
- 10th.—Penny Post adopted 1840.
- 15th.—Trinity College, London, Lent Term commences.
- 15th.—Oxford Lent Term commences.
- 15th.—Cheltenham School of Music Lent Term commences.
- 20th.—Prince Henry of Battenberg, died 1896.
- 23rd.—Edward, Duke of Kent, fourth son of George III., and father of Her Majesty Queen Victoria, died 1820.

26th.—Sunday Schools established 1794, by Robert Raikes, Printer, at Gloucester, in conjunction with the Rev. W. Stock.

30th.—Charles I. beheaded at Whitehall, 1649.

31st.—Preliminary Examinations in Local Centres for Royal College of Music, Scholarships.

## Editorial.

With this number of *The Minim* is given, as a Supplement, a Portrait of Madame Edith Grey-Burnand.

We have been obliged to hold over several interesting articles, reviews of new music, and other notes.

Our hearty wishes are offered to all our friends for "A Happy and Prosperous New Year."

## Gold Dust.

To say little, and perform much, is noble.

—O:—

Keep good company, and be one of the number.

—O:—

We can finish nothing in this life; but we may make a beginning, and bequeath a noble example.—*Smiles*.

—O:—

You live but once, so make your best of life.—*Euripides*.

—O:—

Fruitless is sorrow for having done amiss, if it issue not in a resolution to do so no more.—*Bishop Horne*.

—O:—

Govern the lips  
As they were palace-doors, the King within;  
Tranquil and fair and courteous be all words  
Which from their presence win.—*Sir Edwin Arnold*.

—O:—

Even if you have but little voice, endeavour to sing at sight without the aid of an instrument; the sensibility of your ear will always be improved. Should you, however, possess a powerful voice, lose no time in its cultivation, and recognise it as the finest gift conferred by Heaven.—*Schumann*.

—O:—

I know of no man who has been truly successful, who has not suffered many things, and encountered difficulties.

—O:—

The greatest credit is not due to those who succeed in all they undertake, but to those who fail and yet try again.—*F.C.B.*

### The Royal College of Music

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*Hon. Secretary*—CHARLES MORLEY, Esq., M.P.

The Easter Term will commence on Monday, January 8th. Entrance examination, Friday, 5th January, at 11.

A JUNIOR DEPARTMENT is open for Pupils up to 16 years of age at Reduced Fees.

SIXTEEN FREE OPEN SCHOLARSHIPS are offered for competition in February, 1900. Last day for entering, January 1st.

ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.—The next Examination for Certificate of Proficiency with the above title will take place at the College in April next.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

### Notes, Musical and Otherwise.

BY "OMAR."

Readers are invited to report occurrences and to call attention to items of interest, which will be dealt with in these columns if they are considered suitable. Letters should be addressed "OMAR, c/o The Editor."

—:O:—

Does English music draw English audiences? Evidently not! Various papers suggested that Mr. Fransella should cause his orchestra to give us the works of British composers. This he promptly did, and there was some charming and dainty music from the pens of Clutsam, Pitt, Elgar, Frewin, and Coleridge Taylor. Mr. Busoni has stated that English composers are "getting on," and after hearing a very charming "air de ballet," by Percy Pitt, and a positively enchanting pantomime suite, by G. Clutsam, I came to the conclusion that Mr. Busoni was right—we are "getting on." Still, I noticed that in spite of a concert of English composers, the Hall did not look so full as usual; so I asked, and was told, "No, we took less than usual this time. Perhaps if another concert were given, and new works by Signor Pittzi, Herr Clutsamder, Signor Elgardo, and Mr. Frewinski were announced, we might draw the British public."

—:O:—

The coming pantomime at Drury Lane of "Jack and the Beanstalk" promises much for our children, with Dan Leno as "Jack's Mother" and Nellie Stewart as "Jack." Dan Leno is adored by children. My son points to his name with hushed reverence whenever he sees it on a poster

in the street. At the pantomime last year Dan Leno so captivated the little fellow that when I suggested we should not wait to the end, as we had so far to go home, he exclaimed, "I die before I leave this seat!" With that ultimatum he turned and fixed his eyes on Dan Leno, and we sat the show out to the very end.

—:O:—

I was asked my opinion last week as to whether a certain well-known French singer in London, whose vocal methods have been much criticised of late, was not the victim of the present feeling against France? The question was asked by a fool; but if we are to believe what Carlyle said of the majority of the population, we must take the fools most seriously into account. The entertainment-going section of the public, instead of resenting national quarrels as individuals are prone to, let their generosity and sense of fairplay lead them to the other extreme.

—:O:—

It seems a very simple operation to sell a ticket for a concert, but this is the struggle that the Manager of a well-known box-office had to go through before he sold a lady two tickets:—

"Please give me a ticket" said she.

"For what performance, please?"

"Wednesday."

"For the evening or afternoon?"

"Evening."

"For what Hall, please?"

"The Queen's Hall of course!"

"How many do you want?"

"Why, two, of course."

"What price, please?"

"I want the grand circle,"

"7/6 or 5/- seat?"

"I want a 7/6 seat.—Really, can't you understand."

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MADAME EDITH GREY-BURNAND.



### Madame Edith Grey-Burnand.

Madame Edith Grey-Burnand, the charming mezzo-soprano, whose portrait we give as a supplement, is the seventh daughter of the late L. B. Burnand, of *Lloyds*, and cousin of Mr F. C. Burnand, editor of *Punch*. Madame Grey-Burnand has toured extensively in the United States, where she has a high reputation as an oratorio singer. In Chicago she was principal soloist at the Holy Name Cathedral, besides appearing at most of the Philharmonic Concerts. Madame Grey-Burnand also did a great deal of other concert work, and sang in light opera, taking such parts as Josephine in "Pinafore". After several years of the most varied and useful musical experience Madame Grey-Burnand returned to London, and continued her concert and oratorio work. She has lately been conspicuously before the London public as the giver of three important concerts, the first at St. James's Hall, and the second and third at Great Queen's Hall. These concerts, which were organised by the Concorde Concert Control, possessed a very novel feature, in that, for the first time in a concert hall, a small orchestra was used to accompany the vocalists instead of the usual unsympathetic piano. The result was highly satisfactory, and it is probable that the example will be followed by many singers who wish to give a thoroughly satisfactory impression. Madame Grey-Burnand is so pleased with the result of her experiment that she intends touring through the provinces early next year, taking with her the same excellent orchestra. This venture should prove highly profitable, as the provinces are quick to take advantage of the visits of first-rate combinations, especially when they are out of the beaten track.

Madame Edith Grey-Burnand is well known in society and is a familiar figure in Rotten Row, where she rarely fails to take a daily ride when in London. As will be seen by the accompanying portrait, Madame Grey-Burnand is of most striking appearance and is a typical English beauty.

The orchestra engaged by Madame Grey-Burnand was the well-known Fransella Select Orchestra under the direction of Mr Albert Fransella, which also contributed orchestral selections, solos, and obbligatos.

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*Certificate*.—J. S. Bach, Prelude—Fugue in B flat (Bridge and Higgs, Book 1). Henry Smart, Prelude in E flat (Novello, No. 15, Comps). Mendelssohn, Last Movement of Sonata in D minor.

*Fellowship*.—J. S. Bach, Fugue in C minor (Peters, Book 2, p. 42). Niels Gade, Allegro in A minor (Op. 22) (Cecilia, Book 4, Augener). Dubois, Grand Chœur in B. flat (No. 12 of Douze Pieces) (Leduc).

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### "How we Hear."

BY FREDERICK CHARLES BAKER.

#### CHAPTER III.

#### THE LABYRINTH OF THE EAR, AND THE LIMIT OF HEARING.

Most people who have, more or less, a knowledge of physiology will readily admit that, "We are indeed fearfully and wonderfully made." Now if the evidence of this truth be assured by due knowledge of the ordinary formation of the human body, how much more with emphatic veracity must we feel this so, when with an increased knowledge we study anatomically the various parts and functions of our five organs of sense. We have seen—even by a rapid glance,—that as far as complexity, delicacy, and beauty are concerned, the ear is in these respects alone,—truly marvellous; but when in addition to this we take into consideration all the sensory organs, with their various parts, and observe the way in which each part with accurate and mathematical precision fulfils its function, and proves its utility, it is then, I say, that whether from a physical or from a psychological point of view, we must in truth agree with Carlyle that, "We are the miracle of miracles."

Turning our attention to the labyrinth of the ear, we find it to be a delicate and highly complicated structure, whose mechanism, by means of laborious investigation, manifests much that is indeed worthy of our notice. We have seen by some preceding paragraphs that a sound-wave is conveyed to our *sense of hearing* by means of the sympathetic vibrating apparatus of the ear, viz., the tympanic membrane, the ear-bones, the second membrane, the water of the labyrinth, and the auditory nerve. But it is in the transition of the movement from the water of the labyrinth to the auditory nerve, that the greatest subtlety and complexity exists, for the transition is not absolutely direct. Situated within the labyrinth at a certain place are some very fine elastic bristles which were discovered by Max Schultze. It is supposed, that when the water of the labyrinth is set in motion, it moves the bristles also, and that the bristles when thus thrown into a state of vibration stir the nerve fibres, which lie between the roots of the bristles. Hence, we see that the movement is not transmitted direct from the water (or fluid) of the labyrinth to the auditory nerve, but is conveyed first to the bristles and they in turn convey it to the nerve fibres. In addition, are also found some very small particles called *ear-stones*, but technically known by the name of otolithes, consisting of carbonate of lime. These otolithes are attached to the nervous filaments, and it is assumed that their chief function is to prolong the vibration of evanescent sounds. Still more remarkable and complicated, is a kind of stringed lute, discovered by the Marchese of Corti, and by reason of its discoverer it is called Corti's organ. This lute within our ears, and which we give such little thought, has no less than 3,000 strings, each string (or fibre) being of a different length, and presenting in appearance a similarity to that of the interior of a piano. This exquisite and extraordinary instrument is to all intents and purposes fitted to assist man to enjoy what is known as "harmony," for with its microscopic strings it selects any musical sound and appropriates to itself, a unisonant vibration on its own corresponding string (or fibre) the same in pitch as that which would produce the original sound; and hence no matter how complicated the sounds may be, it can analyze them and determine for us, such revelations that we know of harmony.

Man's ear,—like all his other faculties,—is limited in its power, that is to say, we can hear high and low notes only to a certain extent. Helmholtz, the celebrated physicist, has fixed the lowest note of hearing by human beings as a note of 16 vibrations per second, while the highest note of hearing as one of 38,000 vibrations per second. This gives us a range of about eleven octaves, but as in the sense of sight, the sense of hearing also,

varies greatly in different persons, for we know that while one person may be able to hear very high notes, there are others to whom the extreme high notes of an organ, the chirrup of a cricket, and the squeak of a bat, are quite inaudible; also there are some able to distinguish the difference between the lowest notes of an organ while to others, such notes sound exactly alike.

Now, although the range of hearing in some persons is equal to eleven octaves, the range that can be classed as musical sounds is limited to about seven octaves, as that is also the range of hearing by the average person. Commencing with the lowest note on modern grand pianos, viz., A with about 27½ vibrations per second (although it is possible to distinctly hear the C below it with 16 vibrations per second on a good thirty-two feet metal open pipe such as that of the organ in the Albert Hall,) we can then hear sounds which we class as musical that are between this note and the top A on the pianoforte (seven octaves) a note of 3,520 vibrations per second, or even in some cases the C above it with 4,224 vibrations per second. This is very wonderful if we remember that in order to produce this sense of hearing, the tympanic membrane of the ear has to vibrate 4,224 times in a second of time. So far as range is concerned the ear is in this respect far superior to the eye, for the eye which distinguishes colours by different periods of vibrations, can little exceed one octave, while the ear has the power to comprehend in some persons about eleven octaves, and in the average person at the least about six or seven octaves. If we, therefore, take a note lower than one of 16 vibrations per second, we are conscious no longer of what we could call a note, for we realize only separate shocks, while, on the other hand, if we take a note higher than one of 38,000 vibrations per second, our ear would be unable to compete with such velocity, and hence we should hear no sound at all. Thus, of the myriads of sounds in Nature, man hears and comprehends but a small part, yet that part alone gives man sufficient scope to labour for Art, as the limit of Art in that small part has not yet been realized.

(To be continued.)

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## Maria Malibran.



Several biographies have been given of this gifted artist, with anecdotes. The following will be interesting to many of our readers, to whom the name of Malibran may be unknown:—

Maria Felicita Malibran was one of the most distinguished singers. She was born at Paris, March 24th, 1808, where her father, Manuel Garcia, had arrived only two months before. In a former article in *The Minim* (October 1st, 1897) on this celebrated artist we gave some particulars of her career. She died on Friday, September 23rd, 1836, at Manchester, and was buried, on October 1st, in the south aisle of the Collegiate Church, Manchester. Her remains were afterwards removed to Brussels, where they were re-interred in the cemetery of Lacken. The following by Mr. Bunn upon her and her engagement with him will, doubtless, prove interesting:—

"Nineteen nights, at £125 each, amounts to the sum of £2,375 to be paid in the space of six weeks! £375 for only three nights in a week, payable every Monday morning in advance! A friend of mine was, one day, discussing 'theatricals' with another friend, who observed to him, 'So the Haymarket shortly opens, and Morris is going to do it up beautifully, I am told.' 'He'll do it up altogether,' was the reply, 'if he opens with Vandenhoff in *Coriolanus*.' The same was predicted of this undertaking. There were more embarrassments than are attendant upon this engagement; for the principle of exaction laid down by the 'star of the night' was not lost sight of by others, though only twinklers by her side. Mr. Templeton, who had been in the receipt of £12 per week during the entire season, demanded for this short after-one £30 per week. He was not merely studied in the two

operas she had to play in, but was tolerably well aware of the difficulty of finding another tenor that was so studied; and upon the relative positions of the acting organ-player and bellows-blower, he imagined it was a sort of joint concern; at all events, that there could be no music without him; consequently, *he* was the player, and *I* had to raise the wind. As a strict matter of justice he ought, rather than not have acted with Malibran, to have paid *me* instead of my paying *him*. The value of her tuition and the result of her inspiration were worth anything to a young beginner; but my worthy warbler, he appeared to come from the other side of the Tweed. Despite all these and other obstacles, not only was this engagement fulfilled to the letter, but a renewed one of seven nights more was entered into and strictly carried out. Her services for these additional nights were transferred to Drury Lane Theatre, that neither the interests nor the reputation of one house should be upheld at the expense of the other; and, at the same time, to satisfy the proprietors and tenants of private boxes. The sum paid for these extra seven nights was £1,088 16s. 3d., making a total of £3,463 16s. 3d. for 26 performances. On the evening which terminated her first engagement, Madame Malibran found a case of jewels (a bracelet of rubies and diamond, with a ring attached by a chain, and mounted in the same stones) lying on her toilet; and on a silver tablet let in the top, were engraven these words:— 'To Madame Malibran, the most distinguished artiste the theatres of Europe have ever possessed, this trifling token of esteem is presented by Alfred Bunn, lessee of the Theatres Royal Drury Lane and Covent Garden, London, July 1st, 1835.' Madame Malibran was a creature of so much impulse that, with all her inordinate love of money (and it would be sheer humbug to say she had not that passion), an attention of this nature was sure to enchant her. It was a costly trifle, though a mere nothing compared with what she had received from me *argent comptant*; but she prized it as if it had been a principality just settled upon her—she hugged it as a mother would her child, or a child her doll; she was excited beyond measure, and, absorbed in a dream of bijouteries, thought no more of the public, and their plaudits and shouts, whose echoes were even then floating between the auditory and her dressing-room. The energy of her character eventually destroyed this astonishing woman, and the only wonder to me is that the melancholy and premature event did not take place sooner. The powerful and conflicting elements mingled in her composition were gifts indeed, but of a very fatal nature—the mind was far too great for the body, and it did not require any wonderful gift of prophecy to foresee that in their contention the triumph would be but short, however brilliant and decisive."



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SAMUEL AITKEN, *Hon. Secretary.*

Central Office, 33, Maddox Street, London, W.

December, 1899.

## Music in Education.

BY ABBY PERKINS CHENEY.

What will most uplift and promote the welfare of mankind? The world answers in unison, "Education." What education? A Babel of sounds from which nothing intelligent can be discovered reaches the ear. Long and earnest listening, however, detects a far-away earnest voice that says, "That which will educe from within the elements of the good, the true and the beautiful." Life there is within the wonderful organism, the human body, good life, true life, beautiful life; it must be awakened and educed and guided to expression. Music, which is pronounced by some psychologists to be "a fundamental function of the human organism," seems to the writer the ideal foundation of education.

Every child will love music unless it has become accustomed to noise or unmusical sounds. If care is given to this from the first of its advent into this world, a mother need never say, "My child has no ear for music." And as to its power in the building of character, we have testimony from the wise of all ages. Plato says, "Music is the best developer of the soul because it fastens mightily on the secret places of the soul." M. Perez, a modern French writer, in his "Moral Education in the Cradle;" says, "The ear is the road to the heart"; and "to envelope a child in an atmosphere of sweet, tender and joyous sounds is to develop his good nature and to do a great deal for his future happiness and morality."

It is first the joyous mother singing to her child—for which blessed privilege she should give herself careful preparation—and then the child creating its own music in true kindergarten fashion, with colors and games that will educe the moral qualities of character and lay the foundation for a musical education. The poor little martyr, seated at the keyboard before a sheet of meaningless black characters called notes, and vainly trying to connect notes and keys, and extract from them a "piece" experiences little or nothing of music, and nothing at all of the joy, the uplift, the growth that comes with the creating of something.

Our day has been made glorious by the splendor of a new art, the art of modern music. Our day is seeing the dawn of a new spiritual era.

The birth of a new art and the dawn of a new era point strongly to that art as one of the greatest mediums for the expression of the spirit of the age. They point indisputably to music as one of the ruling forces of the ages to follow. Music comes with its own infinite message from its own infinite region. Its source we must believe to be the supreme soul, and its message to be for the soul of man.

The most advanced thinkers of to-day are returning to the belief of the ancients that the first object of attention in education is the soul, "because," to quote Plato again, "it develops beneficence, because it develops reason, and because it improves the body."

Accepting expression in music as "a fundamental function of the human organism"; recognizing it as the voice of man's highest aspirations and experiences, we may predicate with confidence the power that it is to be in the spiritual evolution of the race.

Great as is the testimony of the ages to the power of music, we are as yet, as a race, only at the threshold of its appreciation, just beginning to feel the awe of the spiritual temple resounding with its supernal strains.

We are just beginning to realize that the modern art of music is the expression of unity and universality, that it is the expression of the universe.

The whirling worlds sing; all space sings; the ocean rolls out its symphony, the mountains lift up their voice, and over all is to be heard the singing of the soul of man.

"What can we do to uplift and best promote the welfare of mankind?"

Give them music, I would say, "music" that, in the words of Ruskin, "cannot express the ignoble," that, in the words of Jean Paul Richter, "is the only language incapable of expressing anything impure," music of which Browning said, comparing this art with the other arts, "But here is the finger of God, a flash of the will that can."—*School Review, U.S.A.*

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### Musical History.

#### FACTS WORTH KNOWING.

- B.C. 3875—Jubal mentioned in Genesis as the first player on the harp and organ.
- B.C. 2000—The lute represented in its present form on Egyptian monuments.
- B.C. 2000—The lyre of the Greeks (afterwards the harp) invented, traditionally by Apollo.
- B.C. 1490—Trumpets appointed to be used in the musical service of the Hebrews.
- B.C. 685—The invention of the trombone claimed for Tyrtæus.
- B.C. 220—The invention of the organ pipes attributed to Archimedes and to Ctesibius.
- A.D. 50—The bagpipe mentioned by Pliny as a common instrument in Italy.
- A.D. 75—The cornet mentioned by Pliny as used in the Roman armies.
- A.D. 320—Pope Sylvester founded a singing school at Rome about this time for choristers.
- A.D. 384—St. Ambrose (born 333, died 397) arranged four modes (scales) with tunes for use in the church. These modes are called the "Authentic Modes."
- A.D. 450—Organs are said to have been used in the churches of Spain at this period.
- A.D. 590—Pope Gregory (born 550, died 604) arranged four more modes (scales) to those already mentioned as the "Authentic Modes." The Gregorian modes are called the "Plagal Modes."
- A.D. 657—The organ brought into many European countries from the Greek Empire, and used in churches about this time.
- A.D. 700—The organ is said to have been introduced into England at this time.
- A.D. 750—The organ was introduced into France.
- A.D. 800—Appearance of Troubadours in Provence.
- A.D. 811—The organ was introduced into Germany.
- A.D. 886—A School of Music was founded at Oxford prior to this date, as Alfred the Great gave the title of "Professor of Music" to one of the music teachers there in 886.
- A.D. 900—About this time Hucbald, a monk of St. Amand (Flanders) (born 840, died 930), wrote one of his earliest theoretical works on music, entitled "Musica Enchiriadis," or "De Harmonica Institutione."
- A.D. 952—The first written score for several voices in MS., by Hucbald, was discovered about this time.

(To be continued.)



Founded



1882

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### The Annual Conference of the Incorporated Society of Musicians.

The fifteenth annual conference of this powerful musical organization will commence January 1st, at Scarborough. The same place was visited in 1894. The programme is of the usual character, with some improvements in detail. Fewer papers will be read, so that more time will be given for discussion. This will be a great advantage, and will be appreciated by the members generally. Sir Frederick Bridge, a new and welcome member to the society, will be the Chairman at the opening meeting on Tuesday morning, also at the banquet on Thursday evening. This genial and popular musician will be warmly received, and there is no doubt he will be fully equal to the occasions, and will add to the enjoyment of the members by his presence and freedom of speech. The Mayor of Scarborough (H. Darley, Esq., L.D., J.P.) will preside at the opening of the Conference. On Wednesday Mr F. H. Cowen will be the Chairman, and will give an address on "The training of conductors and accompanists." On Thursday morning Mr W. H. Cummings will be Chairman, and will give an address on "Pitch, Past, Present, and Future." In the afternoon a paper will be read by Mr H. Newbould, Mus. Bac., on "Narrowness of view in Musicians generally." On Friday the annual general meeting (members only)

will take place. The agenda gives several important matters for consideration, including a resolution from the South Midland Section, on the importance of forming a general benevolent fund for the Incorporated Society of Musicians. Mr E. G. Woodward will be entrusted with this important resolution. This subject has frequently been introduced at the conferences; the first time at Cambridge in 1889, subsequently at Edinburgh in 1896, and at Cardiff in 1897. Musical evenings will form important features during the week. On Friday evening Handel's Oratorio "Alexander Balus" will be performed by twenty-four vocalists and thirty-nine instrumentalists, according to Handel's ideas. This will be an interesting event. The Conference will be held in the Grand Hotel, a building well suited for the purpose.

### Patriotic Concerts, etc.

The plate "Staunch and True," given on another page may be obtained from the Grosvenor Engraving Co., Grosvenor Studio, Cheltenham, for printing in programmes of Patriotic Concerts, etc., in aid of the Widows and Orphans fund at a nominal price. We should suggest an early application by those engaged in promoting this much needed fund.

—:O:—

THE ABSENT-MINDED BEGGAR.—In reply to a lady at Newhaven, asking for a definition of the term, Absent-Minded Beggar, Mr. Kiplin's secretary writes: "Mr. Rudyard Kipling desires me to say, in answer to your letter, that the term Absent-Minded Beggar, is one used by private soldiers themselves when they have forgotten any small duty, and beggar is a generic term of endearment."

—:O:—

The *Daily Mail* says:—"We must request those who do not like Sir Arthur Sullivan's setting of the poem

'The Absent-Minded Beggar,' and have composed 'something more suitable,' to refrain from sending it, or bringing their compositions to us with the idea of singing them over."

The original MS. of the music is being offered for sale; 300 guineas was the highest bid on Tuesday. Orchestral parts are now ready, and can be obtained from Messrs. Enoch and Sons, Great Marlborough Street, W. The whole cost of preparing and printing 75,000 vocal copies has been borne by this generous publishing firm. Sir Arthur has now arranged the song as a march, for orchestra or pianoforte.

—:O:—

A patriotic concert was given in Cheltenham, Dec. 7th, in aid of the widows and orphans, victims of the war. The programme was of a miscellaneous character, with the band and chorus of the Festival



Society. The artists were Miss Agnes Nicholls, Miss Margaret Hicks-Beach, Miss Mabel Hayward, Miss Laura Davis, Mr. C. Eynon Morgan, and Mr. G. Whitehead; Miss Isabel Hirschfeld, and Dr. A. E. Dyer, solo pianists; Mr. Lewis Hann, solo violin; Mr. C. J. A. Teague, solo flute. Mr. E. G. Woodward was the principal violinist of the orchestra, Mrs. Darby, Mr. E. A. Dicks, and Mr. Lesterleigh were the accompanists, and Mr. J. A. Matthews conductor. The concert realised £121 10s. 6d.

—:O:—

On January 11th and 12th, at the Vestry Hall, Hampstead, a performance is announced of two operettas, "Japanese Girl" and "Count Carlo," by Dr. C. Vincent. They will be given in costume and conducted by the composer. The proceeds are to be handed to the Fund for the Widows and Orphans of our soldiers in South Africa.

—:O:—

A concert in aid of the War Fund was given in the Public Hall, Loughton, on the 2nd December. Miss Maggie Purvis, Miss Ethel Holt, Mr. W. H. Braeden, Mr. E. Richardson, Mr. W. Burnett Carter, Mr. Henry Riding, F.R.C.O., and others carried out the programme. Nearly £36 was realised.

## *The Musicians' Newspaper.*

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## The Lamont Harp.

In describing musical instruments, one cannot refer to their beginnings. The harp, which is now seldom used except in private circles, its place being taken by the piano, had its commencement very early in the history of civilised man. Mention is made of David in the Bible as being a skilful player on it. Such instruments as the cymbals, drums, tambourine, etc., which are mere time-marking instruments, date back to a very much earlier period, and, in fact, they may be said to be the parents of all others.

Wind instruments, such as the horn, come next in the list, the third place being occupied by stringed ones, and the fourth and last place is occupied by instruments possessing key-boards.

Harpes of the earlier periods were not nearly so large in dimensions as we are accustomed to see them at the present time. They consisted of a sound chest of a triangular shape, hollowed out from a solid piece of wood, with a comb projecting considerably from the chest. The measurements varied according to the time in which they were made.

One of the oldest of these instruments, known as the "Highland" or the "Lamont" harp, belonged to C. Steward, Esq., of Dalguise, Perthshire. It was sent to Edinburgh in the year 1805 by General Robertson, who owned it at the time, by the request of the Highland Society. The family tradition of Lude says:—The harp was brought from Argyshire by a daughter of the Lamont on the day of her marriage with Robertson, of Lude, in 1464. From Burke's Landed Gentry, lineage of the Robertson's, of Lude, we see that Charles, fifth Laird of Lude, married Lillias, daughter of Sir John Lamont, of Lamont, chief of that clan, and that it was with this lady there came one of those curious old harps, which have been in the family for several centuries.

The extreme height of this instrument is 38in., and the extreme width is 18½in.

The sound chest, which is 30in. long, 4in. in breadth at the top and 17in. at the bottom, is hollowed from one piece of wood, but the back has evidently been renewed some very long time ago, with its comb projecting 17in. at the bottom. Thirty-two strings in all are attached to it.

The music from such an instrument is best told in the words of Evelyn, in his diary:—"Came to see my old acquaintance, and the most incomparable player on the harp, Mr Clarke, after his travels. He was an excellent musician, a discreet gentleman, born in Devonshire. Such music before or since did I never heare, that instrument being neglected for its extraordinary difficulties, but to my judgment it is far superior to the lute itself, or whatever speaks with strings."

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## The Notes.

The following interesting article appeared in the *Daily Telegraph*, December 12th, in column "Music of the Day," by Joseph Bennett:—Messrs. Thorp and Nicholl's announcement of the existence and aims of their 'National Scientific Voice-Training Society' seems to have dropped like a lyddite shell into the ranks of our singing masters. Some of the more regular professors complain in private, and preserve a dignified silence in public. Not so Mr. Charles Lunn. That experienced combatant scents the battle from afar, and is by no means reluctant to join in it when the conflict comes near. Hence the circular of Messrs. Thorp and Nicholl had not long been published before Mr. Lunn addressed a letter to Mr. Thorp, which, no doubt, the recipient recognised as lively reading. I shall take no part in a fight that only experts should join, but it may be worth while to dwell for a moment upon the final clause in Mr. Lunn's indictment of the 'National Scientific Voice-Training Society.' The letter carries its sting in its tail, and there also may be found a suggestion which the writer has put forward in other communications. Mr. Lunn advocates the appointment of a commission of 'accredited scientists of known authority and proven position to examine and educate you and me, and all the numerous pretenders to knowledge and skill who spring from, heaven knows where! and so try to raise us at least to the threshold of civilisation, and having settled the rudiments of our art on a firmer and stronger basis than self-assertiveness accords, allow us to practise on the public for the public weal, then some progress would be made.' With-

out interpreting these remarks as addressed to any one in particular, I am inclined to agree with them. There is a right way and a wrong way of doing anything and everything, but as to the right way of making a singer no two professors, save Messrs. Thorp and Nicholl, seem to agree. Hence there is need for expert inquiry by such men as Mr. Lunn designates, and for a decision which may at least narrow the question at issue.

A pertinent remark here is as to the principles upon which the great singers of old were trained. There appears to have been no difficulty in providing the lyric stage and concert platform with vocalists equal to the exacting demands of opera and oratorios such as we now call old-fashioned. And this was done without fuss; apparently, also, without any consciousness of special achievement. It may be said that conditions have changed. Truly, they have, since singing is rapidly giving place to declamation—necessarily, to some extent, seeing that modern composers write declamatory music—and singers are learning to spoil a phrase for the purpose of exaggerated emphasis. All which is utterly wrong, and rapidly bringing about the complete decadence of a beautiful art.

—:O:—

Some amusement has been caused by the announcement of the Elizabethan Stage Society that "the cornets of Shakespeare's time, being unobtainable at present, will be replaced by trumpets." The "cornets" mentioned in Shakespeare, and also in the Bible, had, of course, nothing whatever in common with the brass instruments which now too frequently replace trumpets in theatrical orchestras. The Shakespearian cornet is practically identical with the cornet à bosquin or zinke, a tube of wood covered with leather, often curved like a cow's horn and perforated with six finger and one thumb hole. It was very harsh and coarse in quality, and before it finally went out it was used by the German watchmen as a fire signal. The "Serpents," which Costa loved, and introduced at the early Handel Festivals, were developments of the Elizabethan "cornets," the disappearance of which can hardly be regretted.

—:O:—

**SINGING FOR HEALTH.**—The time will soon come when singing will be regarded as one of the great helps to physicians in lung diseases in the incipient state. Almost every branch of gymnastics is employed in one way or another by the doctors, but the simple and natural function of singing has not yet received its full meed of praise. In Italy some years ago statistics were taken which proved that the vocal artists were especially long lived and healthy under normal circumstances, while of the brass instrumentalists it was discovered that consumption never claimed a victim among them.

Those who have a tendency towards consumption should take easy vocal exercises, no matter how thin and weak their voices may seem to be. They will find a result at times far surpassing any relief afforded by medicine. Vocal practice in moderation is the best system of general gymnastics that can be imagined, many muscles being brought into play that would scarcely be suspected of action in connection with so simple a matter as tone production. Therefore, apart from all art consideration, merely as a matter of health, one can earnestly say to the healthy, "Sing that you may remain so," and to the weakly, "Sing that you may become strong."

—:O:—

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—:O:—

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Among the columns play;  
While strains of organ music  
Came from the vaulted Choir,  
And the glorious painted window  
Shone with a golden fire.

And the sound of a voice supernal  
Smote on my spirit's ear,  
The voice of the distant ages  
Whose thoughts are written here;  
It told me all the meaning  
Of pier and graven stone,  
And I learnt that truest worship  
Is work and work alone.

For the grace of the stately temple,  
Its beauty and its song,  
Flow from the massive pillars  
That make the fabric strong:  
And so the building teaches  
In pier and buttress grey,  
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—:O:—

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## About Artists.

Sir Hubert Parry, the Director of the Royal College of Music, has been appointed to succeed Sir John Stainer as Professor of Music at Oxford. Though the loss occasioned by Sir John Stainer's resignation is considered on all sides to be almost irreparable, yet it is felt that the Professorial mantle could not have fallen upon worthier shoulders than those of Sir H. Parry. We therefore heartily congratulate the University on the choice it has made, and wish all success to the new Professor.

—:O:—

**SIXTY YEARS IN ONE CHOIR.**—Mr. John Curry has been singing for sixty years in the choir of the parish church of Shepton Mallet, Somerset, and in recognition of his praiseworthy record has been presented with a purse of gold and a volume of "Hymns, Ancient and Modern," by the other members of the choir. In acknowledgment Mr. Curry said that six of his nine children were to-day members of the same choir.

—:O:—

The will of the late Canon Troutbeck, of Westminster, has been proved at £22,100.

—:O:—

Mr. A. W. Pinero was for many years an actor at the Lyceum before he became a notable playwright. Mr. H. V. Esmond, again, has remained an actor, and is at the same time a prolific writer of plays. Mr. Jerome K. Jerome was also at one time on the stage, though in a modest way. Then, again, there are Mr. Murray Carson, Mr. Brandon Thomas, Messrs. Ernest Hendrie and Metcalfe Wood (actors both, and the authors of "The Elder Miss Blossom"), Mr. Seymour Hicks, Mr. Harry Nicholls, Mr. William Lestocq, Mr. Edward Rose (an actor of great promise before he abandoned acting for play-writing), and Mr. R. C. Carton (who was also an interpreter of the drama before he became a creator of it).

Miss Clara Butt has returned from America, after a most successful season.

—:O:—

Madame Marie Brema, of the Covent Garden Company, has been singing Brangäne, in "Tristan," in Paris, and on returning she was a passenger by the "Mabel Grace," which collided with an Italian steamer, and subsequently caught fire off Folkestone. The weather was severe, and it was deemed desirable to give the passengers lifebelts, Madame Brema being one of those who were put in the lifeboat until the fire was extinguished and the women were taken on board again. She happily was none the worse for her experience, and speaks in very high terms of the bravery of the officers and crew of the vessel.

—:O:—

The action of the London County Council with respect to Sunday concerts is still agitating the public mind in the metropolis. Mr. Albert Chevalier has just added to his *répertoire* an amusing parody of "Sally in our Alley," which he sings in mock sensational style to the tune of that evergreen song. It is entitled "Sunday in our Alley, or a song of Shilly-shally," and the drift of it may be gathered from the following lines, which respectively begin and end the ditty:—

Of all the days are in the week

I really do dread one day,

That's if it be—well so to speak,

A County Council Sunday.

And when a few long years are o'er,

As fairy tales say "one day,"

There'll be no County Council for

To regulate our Sunday!

And then, perhaps, these kill-joy chaps

Will frown at me and Sally,

For—who can say?—we may that day

Thank Heaven mutually.

—:O:—

Not long since the Archbishop of Canterbury conferred upon Mr. Sinclair, organist of Hereford Cathedral, the degree of Doctor in Music. The honour carried with it a right to wear certain robes, which attire the new Doctor's friends in Hereford and neighbourhood resolved to provide. Something like a public investiture followed, taking place in the Shire Hall, under circumstances which proved the popularity of Dr. Sinclair. The Bishop of the diocese requested Dr. Sinclair "to retire, and allow his mace-bearer to invest him with the robes on his (the Bishop's) behalf." This the organist did, presently reappearing robed in a costly gown of cream-coloured brocaded satin, lined, and with sleeves of crimson. The Bishop further presented Dr. Sinclair with a book containing the autograph of each subscriber to the robe fund.

### Organist Appointments.

Mr. Percy W. Taylor, F.R.C.O., has been appointed organist and choirmaster to the Parish Church, Towcester.

—:O:—

Mr. A. E. Thorne, B.A. (Cantab), has been appointed organist and choirmaster of Christ Church, Newgate Street, in succession to the late Mr. George Cooper. Mr. Thorne is also Mr. Cooper's successor as Professor of the Organ at the City of London College, and at the Birkbeck Institution.

—:O:—

Mr. Harry A. Matthews (late organist of the Cheltenham Festival Society) has been elected organist and choirmaster of St. Paul's Memorial Church, Overbrook, Philadelphia, U.S.A.

—:O:—

Mr. Herbert Antcliffe has been appointed organist and choirmaster of St. Jude's, Moorfields, Sheffield.

### Academical.

#### ROYAL ACADEMY OF MUSIC.

The Sain-ton-Dolby Prize has been awarded to Christine Warner (a native of Melton Mowbray), Anna B. McDonald and Lilian M. D. Kent being highly commended. The examiners were Miss Margaret Hoare, Mrs. Helen Trust, and Mr. Braxton-Smith (Chairman).

The Heathcote Long Prize has been awarded to Felix G. Swinstead (a native of London), George D. Cunningham being highly commended. The Examiners were Miss Agnes Zimmermann and Messrs. Algernon Ashton and A. Heathcote Long (Chairman).

The Rutson Memorial Prizes have been awarded as follows: *Contralto*—Edith Nutter (a native of London). Highly commended, Kate Holbrook. *Bass*—Henry Rojas (of London). The Examiners were Mrs. Cecilia M. Hutchinson and Messrs. Robert Hilton and Henry Blower.

The Competition for the Westmorland Scholarship took place 16th December. The Examiners were Madame Agnes Larkcom and Messrs. W. Nicholl and Richard Cummings (Chairman), and the Scholarship was awarded to Lilian M. D. Kent (a native of London). The Examiners highly commended Ida L. Mann and Edith C. Patching.

The Competition for the Potter Exhibition also took place the same day. The Examiners were Messrs. Henry R. Evers, Ernest Kiver, Thomas B. Knott, Tobias Matthey, A. Schloesser,

Septimus Webbe, and Oscar Beringer (Chairman), and the Exhibition was awarded to Arthur Newstead (a native of London).

The Hine Prize has been awarded to Edwin York Bowen (of London), the Examiners being Messrs. Ernest Ford, Arthur E. Godfrey, and Henry Gadsby.

—:O:—

#### ROYAL COLLEGE OF MUSIC.

The Preliminary Examinations for the Open Scholarships, fully given in the December *Minim*, will take place at the appointed Local Centres the 31st inst. Candidates should send their form of application to the Secretary of the Royal College of Music this day, January 1st.

—:O:—

#### THE GUILD OF ORGANISTS (INCORPORATED).

The half-yearly examinations will take place in London the 9th inst. The Examiners will be Drs. E. W. Taylor, and Percy Rideout. Intending candidates should send in their names immediately to the Hon. Sec. Particulars will be found on another page of this issue of the *The Minim*,

—:O:—

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—:O:—

*Teacher of Singing* is informed that Part I. of the new work on Elementary Lessons for Vocal Classes, Sight Reading and Theory will be ready shortly.

—:O:—

*Constant Reader* will be glad to know the address of the Secretary of the Musical Critics Society. (We are unable to give the information, and shall be glad to know the same.—Ed. *Minim*.)

### MR. W. GRIFFITH,

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### Festival Notes.

GLOUCESTER.—On Dec. 2nd a general meeting of the Stewards of the Gloucester Musical Festival was held under the presidency of the Very Rev. the Dean, for the purpose of passing the accounts for the 1898 Festival. Mr. Barrett Cooke, the Secretary, read the various reports, which were considered of a highly satisfactory character. It seems that Gloucester has contributed no less a sum than £12,414 to the charities against £9,077 by Worcester, and £7,514 (assuming £1,050 for 1897) by Hereford. From the discussion it appears that Worcester has put by a considerable nest-egg, presumably in cases of emergency, but the Gloucester Stewards do not consider that they are giving that amount to charities that they should do, seeing that they are the wealthier City of the three constituting the Festival. In invested funds Gloucester has £1,128 9s. 4d., Worcester £5,196, and Hereford £607 4s. It will thus be seen that Worcester's nest-egg is five times as large as Gloucester's, and eight times that of Hereford. But the three cities, it should be mentioned, do not conduct their Festivals on the same lines and under the same circumstances. The Stewards at Worcester are liable for any deficiency, and are obliged to take tickets to the value of £3 13s. 6d., so that if there was any loss, they would have to make up that, in addition to the purchasing of the tickets. At Gloucester, up to and including the 1892 Festival, each Steward had to pay the sum of £5 to the charity, the Stewards relying upon the receipts from the sale of tickets to meet the expenditure, but in the event of the receipts being less than the expenditure they were responsible for the deficit.

—:O:—

This did not meet with the approval of many of the Stewards, and after a good deal of consideration for the 1895 Festival it was arranged that the condition should be as follows:—"Each Steward should pay £5 5s. towards the expenses of the Festival, and that the total thereof be first devoted to the deficiency (if any) in the Festival accounts, and the balance be paid to the charity." This condition also prevailed in 1898. Worcester, I understand, has 267 Stewards, who bring in a sum of £976 through the purchase of tickets, and which is added to the receipts of the Festival. Of course it is open to Gloucester to do the same, but I am afraid they would not be able to prevail upon the Stewards to accept the Worcester conditions, while it must indeed be an honour to find that they, although a poorer city, have given and are giving more to the charities than their richer neighbouring city. It might be interesting to add that since 1889 the deficiencies at Gloucester have been as under:—'89, £244 7s. 9d.; '92, £126 11s. 5d.; '95, £608 9s. 10d.; '98, £86 1s. 9d.; which sums are of

course obtained from the reserve fund in the hands of the treasurers to the charity, and it is a mistaken idea to say that, at Gloucester, Festivals did not pay. If Worcester did the same they would have to draw upon their reserve funds also. Gloucester has made the following contributions to the charity during the last four Festivals:—'89, £1,591 os. 10d.; '92, £1,521 10s. 4d.; '95, £1,090 18s. 9d.; and '98, £1,606 6s. 6d. The Gloucester Stewards have appointed a Committee to go into the question of grants to charities, and no doubt the proceedings of the next general meeting will prove of more than ordinary interest.

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### Music Amongst the Ancients.

Some among the grave and the wise, are led to regard music as a frivolous and enervating luxury : but it has had its defenders, and is proud to reckon among them some of the best and most exalted of the ancients. One of the wisest, and least voluptuous, of all ancient legislators, Lycurgus, gave great encouragement to music. A most learned historian, Polybius, ascribes the humanity of the Arcadians to the influence of this art, and the barbarity of their neighbours, the Cynethians, to their neglect of it. Montesquieu, one of the first names in modern philosophy, preferred it to all other amusements, declaring that "it is the only one of all the arts which does not corrupt the mind. Quintilian is very copious in the praise of music ; and extols it as an incentive to valour, as an instrument of moral and intellectual discipline, as an auxiliary to science, as an object of attention to the wisest men, and a source of comfort and an alleviator of the toils of labour, even in the meanest. The heroes of ancient Greece were ambitious to excel in music ; and it is recorded of Themistocles, as something extraordinary, that he was not. Socrates appears to have had checks of conscience for neglecting to accomplish himself in this art ; for he tells Cebes, a little before he swallowed the deadly draught, that he had all his life been haunted by a dream, in which some one seemed to say to him, "O, Socrates, compose and practice music ;" in compliance with which admonition, he amused himself while under sentence of death, with turning some of Æsop's fables into verse, and composing a hymn in honour of Apollo—the only sort of harmonious composition that was then in his power. The son of Sirach declares the ancient poets and musicians to be worthy of honour, and ranks them among the benefactors of mankind.

### IN THE PRESS.

Inscribed, by permission, to  
SIR JOHN STAINER, M.A., Mus.Doc.,  
Late Professor of Music, the University of Oxford.

### ELEMENTARY LESSONS FOR VOCAL CLASSES, SIGHT-SINGING,

AND

### Questions on the Theory of Music

BY

JOHN A. MATTHEWS.

PUBLISHED BY

"THE MINIM" COMPANY,  
CHELTENHAM, ENGLAND.

### Odd Crotchets.

A little nonsense now and then  
Is relished by the wisest men.

"Always suit your song to the occasion" is clearly the moral of the following story : A young amateur was once pressed, almost at the eleventh hour, into a concert at the local village schoolrooms. What should he do ?

"Just what you like, old fellow," said the hon. secretary. "I know your style ; anything you've got will do."

Accordingly, just before the interval, he stepped on to the platform, with song unannounced, and contributed the grand old drinking song (from the German), "In Cellar Cool," sometimes called "Drinking, Drinking, Drinking."

The cellar is my lodging here,

Upon a cask I'm seated ;

The choicest wine that heart can cheer,

To me is freely meted, etc.

The song created a profound sensation, especially amongst the working-men on the back seats, who insisted on taking up the refrain, and vigorously encored the singer. Then an irate old gentleman jumped on his feet and denounced the song as a special machination of the Evil One, wondering that anyone with an atom of self-respect could sing it before his fellow-men. Derisive laughter ensued.

Then, all too late, the singer learned that the occasion had been deemed a fitting one on which to bring the advantages of total abstinence before the villagers ; that the interval was to be devoted to addresses by local abstainers ; that a "pledge" book was in readiness ; and that especially had it been hoped to convert *en bloc* the now boisterous and demoralized working-men on the back seats.

—:O:—

MORGAN OF THE ORGAN.—On an organ blower, as his epitaph reads in a churchyard in Wales :  
Under this stone lies Meredith Morgan,  
Who blew the bellows of our church organ ;  
Tobacco he hated, to smoke most unwilling ;  
Yet never so pleased as when pipes he was filling ;  
No reflection on him for rude speech could be cast  
Though he gave our old organ many a blast.

No puffer was he,

Tho' a capital blower ;

He could fill Double G,

And now he lies a note lower.

—:O:—

THE ORIGINAL OF FOOTE'S NABOB.—General Smith, who died suddenly, in July, 1808, was the person Foote introduced in his comedy of *The Nabob*, under the name of Sir Matthew Mite. The General had, in early life, been a cheesemonger, in



Great Queen Street, Lincoln's Inn Fields, but abandoned that calling to try his fortune in India, where he acquired considerable wealth. Foote, whose talent lay in lampooning and mimicry (even in his earliest days), had got the knack of imitating the General, in the shrug of his shoulders, the lisping of his speech, and some other things for which he was remarkable, until it grew a common topic among his acquaintance, who used to say, "Come, Sam, let us have the General's company." The General sent for Foote—"Sir," says he, "I hear you have an excellent talent for mimicking characters, and, among the rest, I find I have been the subject of ridicule." "Oh! Lord," says Foote, with great pleasantry, "I take all my acquaintances off at times—and what is more wonderful, I often take myself off." "Gad, so," says the other, "pray let us have a specimen." Foote, on this intimation, put on his hat and gloves took hold of his cane, and, making a short bow, retreated accordingly out of the house, without uttering a syllable.

—O:—

The master was asking questions. "Now boys," he said, "how many months have twenty-eight days?"

"All of them," replied a sharp lad at once.

—O:—

Professor: "Will you inform the class, Mr Porter, where Homer was born?"

Porter (reflectively): "There are eight places which claim to be Homer's birthplace, but I believe, sir, that it is now well and definitely settled that only five of them are really such."

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### London and Provincial Notes.

ROYAL ACADEMY OF MUSIC.—The Competition for the Lady Jenkinson Thalberg Scholarship took place on December 15th. The Examiners were Messrs. Carlo Albanesi, Walter Fitton, Tobias Matthay, A. Schloesser and Henry R. Evers (chairman), and the Scholarship was awarded to Felix S. Swinstead (a native of London).

—:O:—

The Competition for the Bonamy Dobree Prize also took place on December 16th. The Examiners were Messrs. J. Edward Hambleton, William C. Hann and C. H. Allen Gill (chairman), and the Prize was awarded to Arthur C. Maney (a native of London).

—:O:—

CHELTENHAM.—The Patriotic Concert given on December 7th, in the Assembly Rooms, brought out some new choral compositions, "England, my England," a choral ballad, with orchestral accompaniment by Mr. E. A. Dicks, F.R.C.O., being given with excellent effect. Tinney's song, "Staunch and True," arranged as a choral song with orchestra by Mr J. A. Matthews, Conductor of the Festival Society, was well given and much relished by performers and audience. A new song and chorus, "Give it them well," by Mr. Amerst Webber, was finely sung by Mr. George Whitehead and supported by the choir. This concert is reported in another column under "Patriotic Concerts, etc."

The annual concert at the College was given on December 18th, under Dr. E. A. Dyer's bâton. The programme included Coleridge-Taylor's "Hiawatha's Wedding Feast," Dr. Dyer's setting of Kipling's "Hymn Before the Action," and the patriotic song, "The Absent-minded Beggar," after which the hat was passed round, and the sum of £17 was collected for the Widows' and Orphans' Fund. The concert closed with the holiday hymn, which was sung heartily by the College boys.

—:O:—

GLOUCESTER.—On December 28th a Patriotic Concert was given in the Shire Hall. The concert was arranged by Mrs. Ellicott, and a strong list of artists was secured, including Mdlle. Giulia Ravolgi, Miss Ellicott, and Mr. Bantock Pierpoint as vocalists. The Orpheus Society, conducted by Mr. A. H. Brewer, Mus.Bac., contributed glees.

—:O:—

TEWKESBURY.—The Philharmonic Society gave Gaul's "The Holy City" and "Ruth" on December 18th, under Mr. George Watson's bâton. The attendance was greatly affected through the bad weather. The soloists were Miss Evelyn Creese, Miss Bessie Scott-Brown (of the Cheltenham School of Music), Miss Jackson, Mr. Ricketts,

and Mr. G. E. Hayward. The ladies were particularly successful in the solos, duets, and trios, and the tenor and bass solos were well given. A small string band, with Miss A. Watson at the piano and Mr. S. Bath at the harmonium, formed the accompaniments.

Mr Percy Baker, who has for several years kindly assisted in the performance of the organist's duties at Tewkesbury Abbey, has been selected to succeed Mr Vine as organist of St. Mary's Church, Berkeley-square, London. Mr. Vine is the gentleman who has been appointed organist of Tewkesbury Abbey in succession to Mr. Bath.

—:O:—

WORCESTER.—The Musical Society gave the first concert of the season on December 12th, in the Public Hall. The programme consisted of "Adventlied" (Schumann), "Christmas" (Macfarren), and Christmas carols, which made a most pleasing selection. The soloists were Miss Edith Knott, Mr. Harvey Tyler, and Mr. F. Lightowler (of the Cathedral choir). Mr. W. H. Dyson was the leading violinist, Mr. H. Sprang organist, and Mr. W. Mann Dyson, L.R.A.M., conducted with his usual judgment.

—:O:—

TRENT COLLEGE.—On November 30th the College Concert closed the term. An excellent programme of choral and orchestral music was rendered under the direction of Mr. E. Price, B.A., organist of the College. Sir Alexander Mackenzie's patriotic chorus, "The Empire Flag," closed a capital concert.

—:O:—

EXETER.—The Orchestral Society's Concert, on December 5th, was attractive, and included a good selection from the works of Gounod, Greig, Schumann, Sterndale Bennett, Haydn, Berloiz, etc. Mr. W. Belgrove was the vocalist and Mr. Herbert Parsons the piano soloist, and gave Concerto in A minor (Schumann) with the orchestra. Mr. R. B. Moore, Mus.Bac., conducted with his usual ability, and Mr. C. E. Bell rendered good service as orchestra leader.

—:O:—

ABERGAVENNY.—The Choral Society gave Smart's "Bride of Dunkerron" and a selection on December 13th. The soloists were Miss Maggie Purvis, Mr. C. Eynon Morgan, and Mr. Montague Borwell. The band and chorus numbered about 150. Mr. A. Angle was the principal violinist, and Mr. F. Bamford conducted.

—:O:—

DOVER.—The Choral Union gave Sullivan's "Martyr of Antioch" and a selection on Dec. 6th, under Mr. H. J. Taylor's conductorship. The soloists were Miss Gertrude Hughes, Miss Minnie

Chamberlain, Mr. John Probert, and Mr. Dan Price. There was an excellent band, assisted by a contingent of the Royal Engineers. Miss Flora M. Gill was pianist, and Mr. F. E. Fletcher, F.R.C.O., presided at the organ.

—:O:—

MARGATE.—On November 30th the Philharmonic Society gave a concert in the Grand Theatre. Mr A. Thornton Bobby was the able conductor, Mr A. P. Howells, leading violinist; Mr C. M. Poole, pianist; and Dr. E. J. Bellerby presided at the organ. Members of the Royal Marine Band supplemented the orchestra. Subjoined is the programme:—Part 1. Overture, "The Military" (Mendelssohn); recit and aria, "Lend me your aid" (Gounod), Mr John Probert; aria, "Thy voice revives my heart" (Saint Saëns), Madame Marian Mackenzie; symphony, "The unfinished" (Schubert); song, "I'll sing thee songs of Araby" (Clay), Mr John Probert; song, "When the swallows homeward fly" (Maude V. White), Madame Mackenzie; Vorspiel, "Tristan and Isolde" (Wagner).—Part 2. Suite of five ancient dances (C. V. Stanford); song, "Jock o' Hazledean," Madame Mackenzie; oboe solo, "Don Pasquale" (Donizetti), Mr Williams; song, "The death of Nelson" (Braham), Mr John Probert; valse des Sylphes and Hungarian march (Berlioz).

—:O:—

BOURNEMOUTH.—We have had a most interesting month of concerts at the Winter Gardens. Mr Godfrey has given three complete programmes of a single composer—a Schumann, Wagner and Brahms programme. At the Schuman concert the chief items were the lovely piano concerto, most beautifully and gracefully played by Miss Annie Mukleand, the B flat symphony, also the overture to Manfred, which was most splendidly performed. The Wagner concert included selections from Tannhauser, Tristan and Isolde, Lohengrin, Die Walküre, Gotterdammerung, and Parsifal. The orchestra was considerably augmented, the extras being from London, and the whole performance was one to rejoice all lovers of Wagner, the Good Friday music from the Parsifal being most exquisitely rendered. The Brahms concert was honoured by the presence of Miss Fanny Davies, who played the piano concerto in D minor as none but a great artist and true lover of Brahms could play it. She was enthusiastically received, though, unfortunately, the attendance, owing partly to the war and also to influenza, has rather fallen off the last few weeks. The other chief features at these concerts this month have been works of Mr. Hamish MacCunn conducted by the composer. They were exceedingly well received and full of interest and beauty. Two symphonies of Beethoven

have been given, the A flat (No. 7) and the great C minor. The special artists have been Miss Annie and Miss May Mukle, Miss Marian Jay and Miss Fanny Davies. O.A.C.

—:O:—

MELKSHAM.—The Choral and Orchestral Society gave a concert at the Town Hall on November 29th. The programme was composed of a part of Haydn's "Creation." The second part consisted of miscellaneous selections from various works. The star of the evening was undoubtedly Mr. H. Sunman, L.R.A.M., who was listened to with the keenest enjoyment. The other soloists were Miss Agnes Spackman, of Bath, and Mr. Edwin T. Morgan, of Bristol Cathedral, soprano and tenor respectively, who both created a very favourable impression. The chorus in each instance gave the highest credit to the conductor, Mr. C. Ogle, I.S.M., whose services in the cause of music in this district cannot be too highly appreciated. There was a small and efficient orchestra with Mr. Austin as principal violin. Miss Wyld presided at the piano.

—:O:—

BURTON.—The Musical Society gave "The Creation" on December 4th. Dr. Plant conducted and was well assisted by an efficient band, the principal violinist being Mr. Fred Ward. The soloists were Miss Maggie Jaques (soprano), Mr. Henry Bearley (tenor), and Mr. Henry Sunman (bass), and they proved to be a capable and evenly-balanced trio of artists. Mr. W. S. Dore played the organ with ability.

—:O:—

#### PLYMOUTH AND DEVONPORT.

Anything like good music has been very scarce here for the past month, in consequence chiefly of the depression on account of the war.

On December 1st the Devonport 2nd V.B.D.R. Volunteers' Band gave a concert in the Public Hall, Devonport, under the direction of the Bandmaster, Mr. W. Ough. Vocal items were contributed by Miss Maggie Shute, Mr. W. Thomas, and Mr. Herbert Wilson. Mr. J. W. Wingate played a couple of violin solos.

For the first time in its history, the Plymouth Theatre Royal was opened on a Sunday for public performance. The Corporation, who are the owners of the property, granted permission for a Sacred Concert in aid of the War Fund. Assistance was given by the Theatre Orchestra under Mr. Stephen Blythe, Miss Maude Stephens, Mr. W. Cooper, Mr. Herbert Wilson, and others.

Madame Albani and party paid us a visit on the 6th. With her came Miss Ada Crossley, Mr. Ben Davies, Mr. Griffith Percy, Mr. Johannes



Wolff, Mr. Frederick Dawson, Mr. Henry Bramsen, and Mr. F. A. Sewell. The concert was a great success. Mr. Griffith Percy's fine singing was much admired.

Mr. Frank Winterbottom's Symphony Concert (the 2nd for the season) was held on Friday afternoon, the 15th, in the Town Hall, Stonehouse. His orchestra was in fine form, and the programme included Raff's "Lenore" Symphony, Smetana's fine Overture "Prodaná Nevesta," in which the strings did excellently; Entr'actes for Schubert's "Rosamunde" and duet for two flutes, "Andante and Rondo" (Doppler) neatly played by Messrs. Greenfield and Ward.

The Plymouth Corporation Popular Concerts held Saturday afternoons and evenings have been well patronised, thanks to the good bills of fare provided by our newly-appointed Borough organist, Mr. H. Moreton, Mus. Bac. (Durham) F.R.C.O.

The Western Counties Concert Agency also announce a big Patriotic Concert for January 10th in the Plymouth Guildhall, of which more next month.

—:O:—

BRISTOL.—On December 2nd a presentation was made to Mr. John Barrett, the esteemed Hon. Sec. of the Western Section of the Incorporated Society of Musicians, and late Conductor of the Choral Union and Organist of Christ Church, Clifton. Mr. J. W. Lawson presided, and he was supported by Mr. and Mrs. Barrett, Mr. and Mrs. J. L. Roeckel, Dr. Harrison, Mr. George Riseley, and Mr. D. W. Rootham. The vice-chairs were taken by Mr. Edward Cooke and Mr. F. W. Hekr. —The health of the Queen having been honoured, the Chairman proposed the health of their guest, saying that they were delighted to see Mr. John Barrett and his wife. The idea of the testimonial originated with one of the members of Mr. Barrett's choir, Mr. Ben. Hill, and they were very glad to carry it out. (Applause.)—Dr. Harrison stated that he had known Mr. Barrett for a great number of years, and it had been a comfort to work with him and under him, for he had come under his bâton on many occasions, and he had profited thereby. Mr. Barrett had done an immense work for the Choral Union, recognised in some quarters, perhaps not recognised in others.—Mr. J. L. Roeckel remarked that he represented the personal friends of Mr. Barrett. They loved, honoured, and trusted Mr. Barrett, and recognised in him a true friend, and no doubt some people found that he was a generous foe. (Hear, hear.)—Mr. G. Riseley said that he could speak of Mr. Barrett when he was a boy, and he displayed the same geniality that he

had shown as a man. He never recollected anything discordant about him; he always showed patience and kindness, and had always been doing his best for church music. He had known Mr. Barrett in every phase of musical life in Bristol, and knew the considerable amount out of his income he had expended for church music. (Cheers.)

—The Chairman then made the presentation of an address and a purse of gold to Mr. Barrett, amidst great applause. The address, which was enclosed in a neat frame of oak and walnut, with plain gold mount, was beautifully illuminated, there being appropriate embellishments in the corners. At the top of the address was a capital portrait of the recipient. —The toast of Mr. Barrett's health was accorded musical honours.—Mr. J. Barrett, who was well received on rising to acknowledge the presentation, said he did not want them to look upon him as an "absent-minded beggar"—(laughter)—he had the deepest gratitude for all they had done, and to the best of his efforts he would "pay, pay, pay." (Cheers). There were times when one's feelings evaded words. He felt very grateful that one of his old boys at Bedminster was the first to start that presentation. Mr. Hill was one of his old choristers when he was appointed to Bedminster; and Mr. Hill and Mr. Hekr, his (the speaker's), successor took the matter up. Redcliff was near to Bedminster, and the organist there talked to Mr. Riseley and some others, and so the ball grew. (Cheers.) He had done his duty with regard to the work in which they were all associated, and he thought nothing could be more pleasant to any man than to feel in that work to the best of his ability he had done his duty. (Cheers.) He had great support from Mr. George Riseley, his dear friend, and that friendship had been backed up by one and all of them, choirmasters and members of their choirs. He would always treasure that address, and he had no doubt he would be able to take care of that well-lined purse. (Cheers.) As his wife's name had been mentioned, he would say that many man might have as good a wife, but no man ever had a better. (Cheers.)—Other speeches followed, and a very enjoyable supper added to the pleasure of the evening, which was spent at the Grand Hotel.

—:O:—

CLIFTON.—Madame Albani and her party gave a successful concert in the Victoria Rooms on December 4th. The programme was, for the most part, the same given at other towns during the tour. The attendance was large. The concert was too lengthened by encores, and this led to discomforts at the close through many leaving the Hall during the performance of some of the best selections.

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